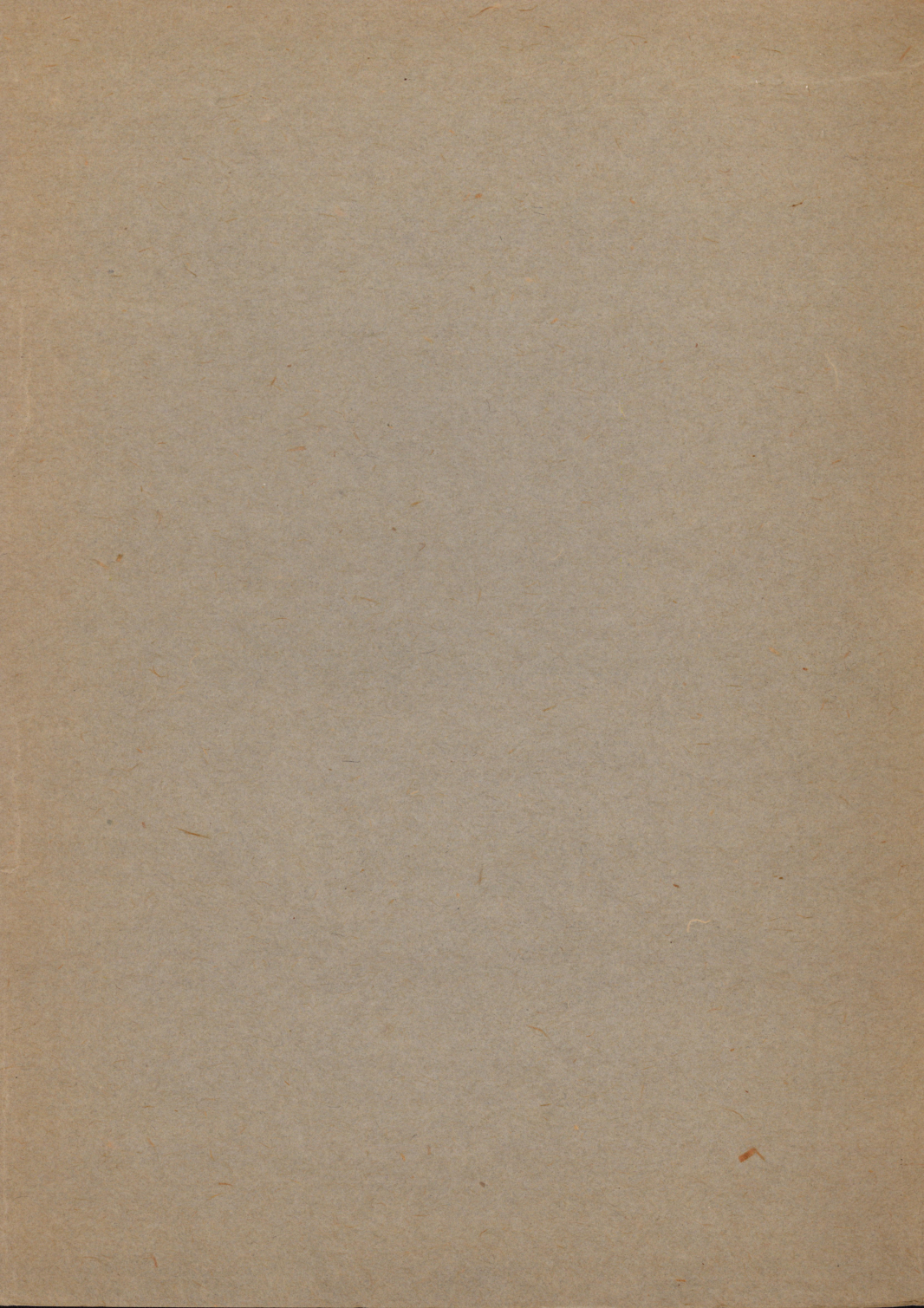
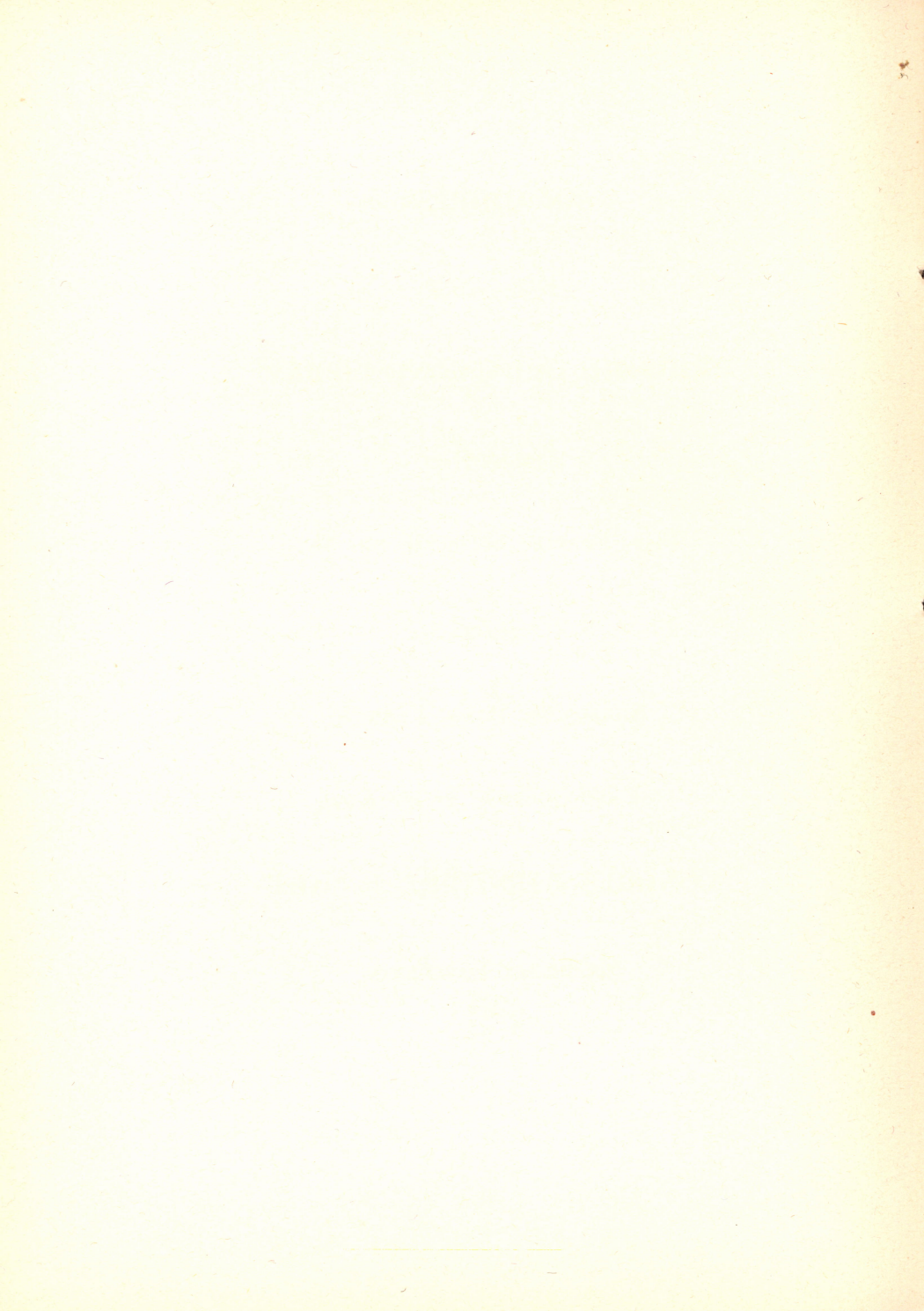


AN ADDRESS  
DELIVERED BY  
EDWARD DRUMMOND LIBBEY  
AT THE  
CONGRES *d' HISTOIRE de l' ART*  
SORBONNE, PARIS, FRANCE









AN ADDRESS

*Delivered by*

EDWARD DRUMMOND LIBBEY

*President of*

THE TOLEDO MUSEUM OF ART

*at the*

SORBONNE, PARIS, FRANCE

*On the Occasion of the First*

CONGRES *d'* HISTOIRE *de l'* ART

September Twenty-six  
1921



AMERICAN MUSEUMS OF ART

*Their Educational Work and  
the Specialized Method of the*

TOLEDO MUSEUM OF ART





MEMBERS of the CONGRES d'HISTOIRE de l'ART



As a Member of the American Committee to the Congress d'Histoire de l'Art, I have been asked by Mr. Robert W. DeForest, Chairman of our Committee to address the Representatives of this Congress upon the subject of the Educational Work of the American Museums of Art and the Specialized Methods of the Toledo Museum of Art, Toledo, Ohio, U. S. A.

I appreciate the honor of addressing this Assembly so ably organized by the Society of French Art under the patronage of the Council of the University of Paris, representatives of the many countries interested in art education and its development throughout the world.

The World is fatigued physically and mentally; the sad troublous years through which it has recently passed have left their scar upon civilization.

Well timed indeed is the *Congres d'Histoire de l'Art*, the importance of which I hope may be recognized and its results prove the beginning of a great international movement, which will establish a closer cooperative relationship among the activities of art education.

The history of art is the history of the human soul, in the development of its primary impulses; the desire to create, the interpretation of ideas through the medium of form, colour and harmony, a definite expression of inward artistic promptings. This inborn yearning found in all peoples, needs the guiding hand of intelligence and opportunity.

The present Congress is proof that these necessities are realized and doubtless the outcome of such a conference will be a better, a more personal understanding, between the leaders in art education and the masses of the people desiring, and needing, the elevating influences of our Museums and our Universities.

The American Museums of Art have awakened to the necessity for a closer relationship and a more genuine cooperation between the museums and the people. Our *museums no longer await in solitude* the coming of casual visitors. Their

influence is becoming *increasingly individualized, more democratic and liberal*, its functions *more diversified* and less academic. In some of our larger cities, New York, Chicago, Detroit, St. Louis and Cleveland, a most pronounced growth of interest is recorded.

The Metropolitan Museum of Art of New York City, whose President, Mr. Robert W. De Forest, has done so much for its development, is one of the largest and most important in the United States. This Museum is also exceptionally fortunate in the personnel of its staff, which is composed of men and women of the highest ability and keenest artistic perception. Practical support has been given to this Museum in the form of endowments, donations, etc., not only by citizens of New York, but help has come from other parts of the country in a most gratifying manner. Consequently, its influence is spreading and its educational department is being expanded to meet the growing needs of a large city.

The Boston Museum of Fine Arts, one of the oldest museums in our country, has done and is doing its part among its old historic surroundings. Some of the rarest art collections are in its posses-

sion, and its educational work is keeping to the present day necessity.

Chicago Art Institute, of no considerable importance thirty years ago, has, like its city, grown to be one of the most important museums and institutes of art in the middle west of the United States. Not until the World's Columbian Exposition in 1893, with its wonderful exhibits from all the old countries of Europe, did Chicago realize the importance of art education, but since that date The Art Institute has grown in a most phenomenal manner. Many of our greatest artists, of international fame, owe their training to The Institute and its school. I would like to mention its President, Mr. Charles L. Hutchinson, who has for many years made it his life's work and to whom is largely due its successful history.

There are many other museums in the United States, all of which are alive to the demands and needs for art development, which our country proposes to meet in a most democratic manner. It has been left to Toledo to strike a most original and enterprising note in the progressive development of the activities of its Art Museum.

When the Palais du Louvre in 1793 was the

home of countless precious objects of art for the edification and education of the people of Paris and of this country, the city from which I come, Toledo, Ohio, U. S. A., was a wilderness, inhabited still by the aboriginal Indian tribes. The city of Toledo was not incorporated until many years later, the date of incorporation being 1836, at which time it contained far less than 1,000 inhabitants. Today, in so short a space of time, it is a beautiful, thriving community with a population of over a quarter of a million people and rich in schools, libraries, and institutions of learning, including a beautiful and imposing Museum of Art, which was erected and is maintained by the contributions of private citizens.

We are all intent on the matter of art education and particularly the education of our children. It may therefore be interesting if I outline to you briefly some of the educational activities carried on by the Toledo Museum of Art, which activities are typical of those now maintained by similar institutions in other cities throughout our country, particularly in New York, Boston, Providence, Worcester, Philadelphia, Rochester, Washington, St. Louis, Detroit, Buffalo, Cleveland, Minneap-

olis, Denver, Milwaukee, and Cincinnati, where museums exist and in many other cities where art associations and clubs are doing educational work which will result soon in the establishment of many more museums to meet the rapidly growing demands of our people.

Our citizens have not enjoyed that long association with the works of the great masters as have the people of Europe, and to bring this important element into their lives it is necessary to do much intensive educational work. To that end we have attempted with great success the education of our children in our museums and it is gratifying that we have found them to be most responsive.

From October until April we conduct in the Toledo Museum of Art, Story Hours for Children, on the afternoons of Saturday and Sunday. These Story Hours are illustrated by paintings and art objects in our permanent and temporary exhibitions or through the medium of lantern slides and moving pictures. The attendance at these Story Hours for this period during the past year was 6,954. The ages of the children who attended range from 6 to 14 years. The subjects of these

Story Hours were in part as follows:

The Conquering Romans,—their Adaptation and Modification of Greek Art.

The Early Christians and their Art.

Fra Angelico, the Gentle Painter.

Masaccio — “Hulking Tom” — the mighty genius.

Fra Filippo Lippi — who went in search of the beautiful.

The Goldsmith Painter — Ghirlandaio.

The First Great Sculptor of Florence, — Ghiberti.

Donatello — The Sculptor of Naturalism.

Luca della Robbia — the Sculptor of Lovely Children.

Giorgione — “Big George” of Venice.

Titian, the painter of Color.

These are only a few of the subjects as handled in our Story Hours, but they give a very good idea of the scope and plan of the talks which during the season in question covered Italian Art. This season the children will listen to stories on the Art and History of France. These Story Hours are always completed within an hour, that the children may not tire of the subject. The talk is not over

fifteen minutes long. The remainder of the time is spent looking at original pictures or lantern slide reproductions, together with the answering of questions and listening to the remarks of the children themselves, for we encourage them to give expression to their own ideas. Before and after the Story Hour these visiting children generally pass through the galleries of the museum and view with great interest the permanent and temporary exhibitions.

We also conduct Music Hours for children, that they may become familiar with the works of the important composers. During the season in question, 2,356 children were in attendance at these music hours. Some of the subjects were as follows:

Handel.

Hungarian Folk Songs.

Story of the Clavichord.

Songs from Italian Operas.

Folk Songs of Italy.

The Violin and Its Story.

As a result of these Music Hours it was found necessary to inaugurate a class in Music Interpretation, Rudiments and Ear Training, and this class

in turn has resulted in the organization of a Children's Choral Society of one hundred members, which society has already rendered two fine concerts in the auditorium of the Museum.

For the further education and interest of the child we have special exhibitions of the work of children, poster competitions and prizes for essays. We also take up the study of birds and trees and conduct nature classes and nature trips that our children may understand and appreciate the beauties of nature everywhere surrounding them. We conduct garden campaigns and award several hundred prizes each season to the children who with flowers and shrubs are most successful in beautifying their home surroundings. In a single season we have had as many as three thousand home gardens in competition. This activity is supplemented with lectures at the Museum on the subject of Landscape Gardening and the Care of Flowers, and lectures are also given in the various Public Schools by instructors sent out from the Museum. Twenty thousand children are enrolled in the Museum's Bird and Tree Club. These children put up bird houses, maintain feeding stations for birds in the winter and in other ways make our city at-

tractive to our friends, the birds, who in turn protect our beautiful trees, our gardens and our flowers, all of which makes for beauty and we believe that the conservation of beauty is a good foundation for the study of art.

Frequent concerts are arranged for children with classical programs rendered by professional singers and musicians; who are glad to donate their services in such a worthy work. Twice weekly there are moving pictures presenting such subjects as Travels in Classic Lands, Excavations at Pompeii, The Potters of the Nile, The Story of the Silk Worm, and scores of other subjects of which the few mentioned are typical.

Two years ago, finding that many children were eager to continue still further the study of art, we were obliged to open a free School of Design in a building on the grounds adjoining the Museum proper. In this school we had enrolled last year twelve hundred students ranging in age from nine to seventeen, studying the Theory of Design, Color Harmony, Weaving, Costume Design, Toy Making, etc. In this school we also maintain evening classes for adults who are busy during the day in shops and factories, and a sum-

mer course is also conducted primarily for the benefit of teachers in our public schools who are required to assist in the teaching of drawing. All these advantages are offered without cost to our students, who only pay for the necessary materials.

During each year the attendance of children at the Toledo Museum averages about fifty thousand. Most of these children come for some special purpose or study and the result of these educational efforts as carried on in Toledo and a score of other American cities must before long be observable in the general improvement of our people, in the development of good taste and in the understanding and ability to apply the principles of art to their lives and to their work.

We maintain also for older students of our high schools and our University, from October to April, special courses of lectures on painting, sculpture, architecture and archaeology. Students attending these lectures are given credits by the institutions from which they come. Music lecture-recitals are also arranged for older students every Wednesday at four o'clock. Only professionals appear in these concerts and recitals and only the best music is rendered, generally one com-

poser at a time. The music program is prefaced by a short talk on the life of the composer and is followed by lantern slides showing the city of his birth and other scenes relating to his life and work.

Other lectures are arranged each week in the evening time for adults in general; and the attendance always taxes the seating capacity of our auditorium. These lectures for adults cover a wide range of subject. Last season, for instance, there were lectures on Greek Art, The Building of a Small City House, House Plants and Their Care, Imperial Athens and Its Greatest Monument, The Poetry of the Bible, Furniture, The Efflorescence of Greek Art, Continuous Bloom in the Garden, etc. In addition to these various educational activities the Toledo Museum maintains a very excellent permanent collection of American, French, English and Italian paintings, galleries of Ceramics, Oriental Art, Egyptian Antiquities, Prints, Early Books, Rare Bindings, and also maintains a large reference library, covering all branches of art.

Three galleries are set aside for transient exhibits and about twenty special exhibits are arranged each year. Every year the great painters

of France are well represented in these transient exhibits. From time to time other exhibitions illustrate the work of the painters of Holland, Scandinavia, Spain, England, and other European countries. These exhibitions generally pass from museum to museum, each exhibition remaining in a city for a month at a time. All the museums share in the expenses and in this way the best art of Europe is being constantly brought to our doors, that we may be inspired and that the whole world may be brought together in the perfect understanding of the joy of art and its practical application to the lives and work of all happy and successful peoples.

What is true of Toledo is true also of the great Middle West of our country and of the territory beyond. Great cities like Indianapolis, Denver, and Minneapolis, and many others where museums of art now flourish were, but a few years ago, uninhabited wastes on the prairies, uncharted and undreamed. Still in the space of comparatively few years they, like Toledo, have come into being, have grown prosperous and flowered into communities blessed with museums and all the other advantages of cultured civilization. The history of

these cities is the history of scores of other American cities which were unborn at the time when the Louvre was a flourishing institution of art, rich in treasures and traditions.

I dwell upon this point, that you who are interested and who are largely responsible for the progress of art in European countries, will realize the handicap which has beset those of us who have been more or less concerned in the artistic development of our American cities. Within a very few years we have been able to accomplish much, starting as we did with only primitive forests and boundless prairies. The wonder is that in so short a time and with everything to create we have progressed as far as we have in the field of art, especially as we have had no governmental support whatsoever. In only a few instances have our municipalities contributed anything to the maintenance of our art institutions. The burden has devolved upon private citizens to create, endow and maintain our institutions of art until such a time—and we hope the time will be soon—as our government will recognize the value of art education in the lives of all our people that they may be able to observe, to understand and to create beauty.

This, then, is the task of our American museums:—to bring to our citizens the understanding of the principles and the benefits of art in their lives and in their work. To this end our museums of art have within the past few years become active educational institutions, as well as safe and necessary repositories for works of art.

France especially has always been kind to our students and much of our aesthetic and artistic training in the past has been due to the advantages France has so bountifully offered to our young men and women. For these benefactions we are most grateful, and our gratitude will endure to the end of time. It will ever be our aim to continue to develop in accordance with the ideals your beauties, your traditions, and your masters have instilled in our brains and in our hearts.

The American Committee of The Congres d'Histoire de l'Art and its Chairman, Mr. Robert W. DeForest, desire again to express their great appreciation of the invitation to be represented here today, an honour greatly appreciated by a country whose history in the education of art is confined to the limit of a generation, but whose progress towards a greater development is assured.

The true spirit has been awakened in us. To all the countries of the Old World, whose artistic achievements have been such an inspiration to the New, we bring our homage and appreciation.

To France, whose history has been so full of romance and tragedy, whose heart has throbbed with impulses in an everlasting sympathy with the beautiful, whose art will always be an inspiration to her Sister Republic of the West, we bow in reverence and gratitude.







